

THAMES TELEVISION LIMITED  
BATCH ROAD  
TEDDINGTON  
MIDDLESEX

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C A M E R A   S C R I P T

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VTR/THE/5417

C A L L A N   (8)

PROD.NO. 35008

"NONE OF YOUR BUSINESS"

by  
Trevor Preston

Story Editor  
GEORGE MARKSTEIN

Designed by  
STAN WOODWARD

Produced by  
REGINALD COLLIN

Directed by  
VOYTEK

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STUDIO ONE, TEDDINGTON

<u>CAMERA REHEARSAL:</u>	Thursday, 9 February, 1972	(10.00 - 19.30)
	Friday, 10 February, 1972	(10.30)
<u>VTR:</u>	Friday, 10 February, 1972	(15.15 - 19.15)
<u>TRANSMISSION:</u>	t.b.a.	
<u>DURATION:</u>	51.00" + 2 commercial breaks	

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STRICTLY FORBIDDEN

CALLAN (8)"NONE OF YOUR BUSINESS"CAST LIST

Callan ..... EDWARD WOODWARD  
 Lonely ..... RUSSELL HUNTER  
 Meres ..... ANTHONY VALENTINE  
 Hunter ..... WILLIAM SQUIRE  
 Bishop ..... GEOFFREY CHATER  
 Lucas ..... TONY SELBY  
 West ..... PETER EYRE  
 Black ..... DAVID WHITMAN  
 Reeves ..... BRIAN MURPHY  
 Stafford ..... PAUL WILLIAMSON  
 Stella ..... WENDY HAMILTON  
 Dorman ..... DONALD WEBSTER  
 Liz, Hunter's Secretary ..... LISA LANGDON  
 Mealing ..... JAMES WALKER (film only)

Walk-On (studio)

Car Salesman ..... John Cannon      Called 2.00 pm. Wed.  
 (From Associated Plays and Players      " 10.15 am. Thurs.  
 Tel: 437-3118)

Walk-Ons (in filming only)

John Laker (the body)  
 Terence Sartain (Policeman)  
 Tony Woolley (Ambulance att.)  
 Nicole Yerna (Victim)

Extras (in filming only)

Eileen Day (shopper)  
 Pat Dooley (shopper)  
 Laurie Goode (in gallery)

(from the Blyth Agency 455-3664)

Walk-Ons (in filming only)

Archie Wilson (Bridge player)  
 Charles S-Hesketh "  
 Vi Kane "  
 Steve Tierney (Barman)  
 Walter Goodman (Chef)  
 Joyce Freeman (Lady on stairs)  
 Ann Evans (Lady on stairs)  
 Bill Matthews (Man on stairs)

(from Associated Plays & Players)

Walk-Ons/Extras (filming only) (Bridge Players)

Reg Cranfield  
 Michael Moore  
 Willie Bowman  
 John Tatham  
 Colin Cunningham  
 Aubrey Danvers-Walker  
 Brycham Powell  
 George Hancock  
 Ernest Blyth  
 Lewis Alexander  
 Aileen Lewis  
 Ursula Granville  
 Naomi Sandford  
 Cy Town  
 Ron Tingley  
 Diana Chapman

PRODUCTION AND TECHNICAL TEAM

Floor Manager .....	JOHN WAYNE
Production Assistant .....	EDNA EWING
Stage Manager .....	AILEEN VERNON
Assistant Floor Manager .....	PATRICK VANCE
Call Boy .....	PETER PIDDOCK
Costume Supervisor .....	ANN SCHMIDT
Make-Up Supervisor .....	PAULINE SAUNDERS
Operations Supervisor .....	PETER KEW
Lighting Director .....	BILL LEE
Sound Supervisor .....	RON FERRIS
Senior Cameraman .....	ALBERT ALMOND
Vision Mixer .....	KEN PRICE
Racks .....	BERT WHITE
Grams .....	JULIAN FORD
Graphic Designer .....	RUTH BRIERAM

CAMERA REHEARSAL SCHEDULEWednesday, 9 February, 1972

Camera Rehearsal .....	10.00 - 13.15
Lunch Break .....	13.15 - 14.15
Camera Rehearsal .....	14.15 - 19.30
Tech Ops. Supper Break .....	19.30 - 20.30

Thursday, 10 February, 1972

Line Up and Make Up .....	09.30 - 10.30
Dress Rehearsal .....	10.30 - 13.30
Lunch Break .....	13.30 - 14.30
Line Up and Make Up .....	14.30 - 15.15
VTR .....	15.15 - 19.15
Technical Clear .....	19.15 - 19.30
Tech Ops. Supper Break .....	19.30 - 20.30

CALLAN (8)

"NONE OF YOUR BUSINESS"SCENE BREAKDOWN

-1-

<u>SCENE NO.</u>	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAIS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
	<u>TELECINE</u> Thames Symbol and opening titles		TO BE RECORDED AT A LATER DATE				
1.	<u>TELECINE (1)</u> Ext. Roadway	DAY 1 PM	Walk-ons	-	SOF	-	1
2.	HUNTER'S OFFICE	DAY 2 AM	MERES BISHOP	3 A 4 A 5 A	C 1	1 - 12	3 - 5
3.	HUNTER'S OUTER OFFICE	DAY 2 AM	CALLAN LIZ MERES	1 A 2 A	A 1	13 - 21	5 - 7
4.	HUNTER'S OFFICE	DAY 2 AM	CALLAN BISHOP MERES	3 A 4 A 5 A	B 1 C 1	22 - 71	7 - 13
			TAPE STOP (1)				
5.	HOTEL ROOM	DAY 2 AM	MERES WEST STAFFORD	2 B 3 B 4 B 5 B	C 2	72 - 117	13 - 21
			TAPE STOP (2)				
6.	<u>TELECINE (2)</u> Ext. Car Park	DAY 3 11.30am	LONELY CALLAN	-	SOF	-	22 - 24
7.	HOTEL ROOM	DAY 3 noon	WEST STAFFORD	5 D	C 2	118	25
			TAPE RUN (1)				
7. <sup>A</sup>	HOTEL ROOM	DAY 3 later	WEST STAFFORD	5 D	C 2	118	25
8.	HUNTER'S OUTER OFFICE	DAY 3 lunch-time	LIZ CALLAN BISHOP	1 A 2 A 4 C	A 1	120 - 139	25 - 29
9.	HOTEL ROOM	DAY 3 lunch-time	WEST STAFFORD	5 D	C 2	140	29
			TAPE STOP (3)				

-1-

SCENE BREAKDOWN (contd.)

-11-

<u>SCENE NO.</u>	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CALE</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
10. CALLAN'S ROOM		DAY 3 PM	HUNTER CALLAN	2 C 4 D 5 E	B 2 C 3	141 - 160	30 - 32
			TAPE STOP (4)				
10A. CALLAN'S ROOM		R E P E A T O F 10	F O R	C U 's	161	33 - 34	
			TAPE STOP (5)				
11. HOTEL ROOM		DAY 3 PM	WEST STAFFORD	2 B 5 B	A 2	162 - 164	35
SLIDE CALLAN, End Part One		-	-	-	GRAMS	-	35
			F I R S T C O M M E R C I A L B R E A K				
SLIDE CALLAN, Part Two		-	-	-	GRAMS	-	36
12. LONELY'S ROOM		DAY 3 Eve.	CALLAN LONELY	3 C 4 E 5 F	C 4	165 - 175	36 - 38
13. HUNTER'S OUTER OFFICE		DAY 4 AM	MERES STAFFORD	1 A 2 A	A 1	176 - 180	38 - 39
			TAPE STOP (6)				
14. <u>TELECINE (3)</u> Ext. Street		DAY 4 AM	CALLAN LONELY MEALING	-	SOF	-	40 - 42
15. STELLA'S ROOM		DAY 4 lunch- time	STELLA MERES	2 E 4 F	B 3	181 - 185	43
			TAPE STOP (7)				
16. LUCAS' OFFICE		DAY 4 PM	REEVES LUCAS CALLAN	2 E 4 G 5 G	B 3	186 - 199	44 - 46
			TAPE RUN (2)				
17. <u>TELECINE (4)</u> Ext. Car Sales Room		DAY 4 PM	REEVES CALLAN	-	SOF	-	47
18. LUCAS' OFFICE		DAY 4 PM	LUCAS	2 E	B 3	200	48

SCENE BREAKDOWN (contd.)

-iii-

SCENE NO.	SFT	TIME	CHARACTERS	CHS	SOUND	SHOTS	PAGES
			TAPE STOP (8)				
19. LONELY'S ROOM		DAY 5 AM	LONELY DORMAN	2 F 3 F 4 E 5 F	C 4	201 - 226	48 - 51
			TAPE STOP (9)				
20. CALLAN'S KITCHEN		DAY 5 AM	DORMAN	4 H	C 5	227	52
20A. CALLAN'S LIVING ROOM		"	"	5 E	"	228	"
20B. CALLAN'S BATHROOM		"	"	2 G	"	229	"
20C. CALLAN'S BEDROOM		"	"	1 B	"	230	"
20D. CALLAN'S BATHROOM		"	"	2 G	"	231	"
20E. CALLAN'S BEDROOM		"	"	1 B	"	232	"
			TAPE RUN (3)				
21. <u>TELECINE (5)</u> Int. Shop		DAY 5 AM	STAFFORD	-	SOF	-	53
22. CALLAN'S LIVING ROOM		DAY 5 AM	LONELY CALLAN	4 J	C 5	233	54
22A. CALLAN'S BEDROOM		"	"	1 C 5 H	"	234 - 236	54, 55
23. LUCAS' OFFICE		DAY 5 late AM	LUCAS DORMAN	2 E	B 3	237	55
			TAPE RUN (4)				
24. HUNTER'S OUTER OFFICE		DAY 5 PM	MERES LIZ	1 A	A 1	238	56
25. CAR SHOWROOM		DAY 5 PM	CALLAN LUCAS	2 H 4 K 5X, J	B 1	239 - 243	56, 57
			TAPE STOP (10)				
26. <u>TELECINE (5A.)</u> Ext. Car Sales Room		DAY 5 PM	CALLAN LONELY LUCAS	-	SOF	-	58
27. GALLERY		DAY 5 PM	STELLA LUCAS	4 N 5 L	C 4	244 - 245	59
28. CALLAN'S LIVING ROOM		DAY 5 PM	CALLAN	2 J	B 2	246	59

-iii-

SCENE BREAKDOWN (contd.)

-iv-

<u>SCENE NO.</u>	<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CMS</u>	<u>SCENE</u>	<u>SHOTS</u>	<u>PAGES</u>
29.	GALLERY	DAY 5 PM	STELLA LUCAS CALLAN	4 L 5 M	C 4	247 - 248	59 - 60
			TAPE RUN (5)				
30.	TELECINE (6) Int. Shop	DAY 5 PM	STAFFORD	-	SOF	-	61
31.	HUNTER'S OUTER OFFICE	DAY 5 PM	MERES LIZ	1 A	A 1	249	62
	SLIDE CALLAN, End Part Two	-	-	-	GRAMS	-	62
			SECOND COMMERCIAL BREAK				
	SLIDE CALLAN, Part Three	-	-	-	GRAMS	-	63
32.	GALLERY	DAY 5 PM	CALLAN BLACK STELLA	4 M, 5 M,L	C 4	250 - 256	63,64
33.	LUCAS' OFFICE	DAY 6 AM	LUCAS DORMAN CALLAN (vo)	3 D	B 3 F/P 1	257	64, 65
			TAPE STOP (11)				
34.	CALLAN'S LIVING ROOM	DAY 6 AM	CALLAN DORMAN	2 C 4 D 5 E	C 5	258 - 267	65, 66
			TAPE STOP (12)				
35.	LUCAS' OFFICE	DAY 6 AM	CALLAN LUCAS WO Salesman	1 D 2 E	B 3	268 - 270	66,67
			TAPE STOP (13)				
36.	GALLERY	DAY 6 Eve	BLACK STELLA REEVES	2 K 4 L,N 5 K,L	C 4 F/P2	271 - 286	67 - 70
			TAPE STOP (14)				
37.	TELECINE (7) Int. Shop	DAY 6 Eve	STAFFORD	-	SOF	-	71
38.	GALLERY	DAY 6 Eve	CALLAN BLACK (body) STAFFORD	2 K 3 E 4 L 5 M	C 4 F/P 2	287 - 294	72,73

SCENE BREAKDOWN (contd.)

-v-

SCENE NO.	SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
			TAPE STOP (15)				
39. HUNTER'S OUTER OFFICE		DAY 6 NIGHT	MERES STAFFORD CALLAN HUNTER	1 A	A 1	295	73,74
			TAPE STOP (16)				
39A. Scene 39 REPEATED FOR REVERSES						296	74,75
			TAPE STOP (17)				
40. HUNTER'S OFFICE		DAY 6 NIGHT	HUNTER CALLAN MERES	1 E 2 L	B 1	297 - 298	75
			TAPE STOP (18)				
41. CAR SALES ROOM		DAY 6 NIGHT	CALLAN LUCAS	1 F 2 N	B 1 F/P 3	299 - 300	76
41A. LUCAS' OFFICE		DAY 6 NIGHT	CALLAN LUCAS	3 D 4 G 5 N	C 6	301 - 324	76 - 80
			TAPE STOP (19)				
42. STELLA'S ROOM		DAY 6 NIGHT	MERES STELLA	3 X 5 P	C 6	325 - 331	80 - 81
			TAPE STOP (20)				
43. <u>TELECINE (8)</u> Bridge Club, Int.		DAY 6 NIGHT	MERES CALLAN REEVES Walk-ons Extras	-	SOF	-	82 - 84
44. HUNTER'S OFFICE		DAY 6 NIGHT	CALLAN HUNTER	3 F 4 P 5 X	A 4 B 4	332 - 351	85,86
Floor Caption SCANNER CAPTIONS SUPERED		-	-	1 A	GRAMS	352	87,88

-v-

CALLAN (8)"NONE OF YOUR BUSINESS"ACT ONEOPENING TITLE SEQUENCE TO BE RECORDED AT A  
LATER DATE - WHEN PREPARED

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<u>FADE UP</u> <u>TELECINE (35 mm./16 mm. d-h)</u>	<u>S.O.F.</u>
THAMES SYMBOL into opening title film	*
EDWARD WOODWARD in "NONE OF YOUR BUSINESS"	*
by Trevor Preston	*
with RUSSELL HUNTER WILLIAM SQUIRE GEOFFREY CHATER and ANTHONY VALENTINE	*     *

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CAM.1 POS.A - HUNTER'S OUTER OFFICE
CAM.2 POS.A - ditto
CAM.3 POS.A - HUNTER'S OFFICE
CAM.4 POS.A - ditto
CAM.5 POS.A - ditto

NB: NOT BEING RUN IN TO STUDIO RECORDING

On TELECINE

1. EXT. ROADSIDE. DAY 1. PM.      SOF

A MULTIPLE CRASH. THREE WRECKED  
VEHICLES LIE ASKEW ON THE VERGE. A  
BODY IS STRETCHED OUT ON THE PAVEMENT.  
A GIRL IS ATTENDED BY ONE POLICEMAN,  
A LORRY DRIVER IS QUESTIONED BY  
ANOTHER. BLUE WARNING LIGHTS FLASH.  
A POLICE MOTORCYCLIST DIRECTS AN  
AMBULANCE AS IT SPEEDS INTO FRAME.  
THE BODY IS PUT IN THE AMBULANCE,  
THE GIRL FOLLOWS. IT LEAVES,  
SIREN BLARING.

END OF TELECINE (1)

STUDIO RECORDING STARTS HERE

BOOM  
C 1

1. 3 A 2. INT. HUNTER'S OFFICE. DAY 2. AM  
CU Photo o/s  
Meres  
/DESK 2ND POSITION  
  
TILT UP and  
LOOSEN to TIGHT  
O/S Meres,  
favouring  
Bishop  
  
MERES: They cleaned him up to take  
this ....  
  
BISHOP: You're quite certain it is  
Vowden?  
  
MERES: We've checked fingerprints.  
  
BISHOP: This accident?  
  
MERES: Yes?  
  
2. 5 A BISHOP: It was an accident?  
Tight MS Meres  
  
MERES: Front tyre.  
  
BISHOP: Damned motor carnage.  
  
MERES: The red file on him has been  
active for five months. What irony/to  
end up like that.  
3. 3 A BISHOP: Highly fortuitous, I would  
o/s A/B say, Meres .... for the section.  
HOLD 2-5 as  
Bishop rises  
4. 4 A Case closed.  
CU Photo  
  
MERES: No, sir.  
  
5. 3 A BISHOP: But Vowden's dead.  
O/s 2-s,  
Meres L.  
Bishop R.

On 5. on 3

MERES: It's a bit like a revolving door, sir.

BISHOP: Really, Meres, you do have a penchant for the abstruse.

MERES: As one door closes, another opens. He was travelling as Gerald Clarke, a turbine engineer.

6. 5 A  
Tight MS Meres

BISHOP: Sounds suitably anonymous.

7. 4 A  
High angle Tight  
MS desk and Meres' hand.

MERES: And in that name he had a Union card ... national insurance ... birth certificate ... driver's licence ... and passport.

PAN UP  
HOLD WS, Bishop b/g.  
Meres enters L. to make 2-s b/g.

BISHOP: Esily come by, Meres .... for a price.

MERES: No, sir, not like this. These are near perfect, the best our Document Department have ever seen.

BISHOP: Even so, hardly a matter of concern for this Section.

As they move to camera HOLD BISHOP R. and TIGHTEN

MERES: We have a lead, sir.

BISHOP: Couldn't this wait, Meres?

MERES: I need an authority, sir.

8. 5 A  
2-s Meres L.  
Bishop R.

BISHOP: For what?

MERES: An interrogation.

BISHOP: Of whom?

MERES: A University Lecturer .... Paul West ... opened a file on him in the summer. We're pretty sure he was involved with Vowden; we think he supplied the documents./..

9. 3 A  
MCU Bishop

BISHOP: It isn't usual to request such an authority. /

10. 5 A  
MCU Meres

MERES: Circumstances aren't 'usual', sir .... Hunter would normally issue a directive, but .....

11. 3 A  
MCU Bishop A/B

HOLD as he sits  
down

BISHOP: Yes. /

12. 5 A  
CU Meres

MERES: I think it's important, sir. /

13. 2 A  
Tight MS Callan  
as he enters L.

PAN DOWN to Liz

3. INT. HUNTER'S OUTER OFFICE.  
DAY 2. AM.

14. 1 A  
CU Callan's hand  
and tape recorder

15. 2 A  
Liz A/B

CALLAN: How are you feeling now?

On 15. on 2

ROOM

A 1

LIZ: All right.

CALLAN: I didn't see you at the funeral?

16. 1 A LIZ: No. /  
CU Callan

CALLAN: He's dead, Liz. Cross is dead, so just forget him. /  
17. 2 A CU Liz

LIZ: I'm sorry, I didn't mean to be a misery.

CALLAN: Why don't you go away for a few days?

LIZ: I wouldn't know what to do with myself. /  
18. 1 A

Tight MS Meres

HOLD him to  
TIGHT 2-s,  
Callan L.  
Meres R.

MERES: Liz, could you get me a number ...  
Morning, David.

CALLAN: You're early.

19. 2 A MERES: You're late. /  
CU Liz A/B

20. 1 A  
2-s A/B

MERES: (contd.) Remember Vowden?

CALLAN: How could I forget him?

Coming to 2

MERES: He's dead.

On 20. on 1

ROOM  
A 1

CALLAN: Must be catching. Who did it?

MERES: A worn tyre ... road accident, would you believe?

As Callan exits  
R. b/g. HOLD  
Meres

CALLAN: I'll read the report.

21. 2 A  
CU Liz

22. 3 A  
CU Bishop

23. 5 A  
WS Callan b/g. L.  
Bishop f/g. R.

4. INT. HUNTER'S OFFICE. DAY 2.  
AM

BOOMS  
B 1  
C 1

CALLAN: Is that what they call the civil service smile?

BISHOP: Where have you been, Callan?

CALLAN: I walked.

BISHOP: I thought the funeral tasteful.

24. 3 A  
MCU Bishop

CALLAN: Tasteful ... yes.

25. 5 A  
2-s Callan L.  
Bishop R.

BISHOP: The Burov affair has caused repercussions, Callan. / The threat of a departmental enquiry has been mooted.

Coming to 3

CALLAN: That would rattle a few skeletons.

On 25. on 5

BOOMS  
B 1  
C 1

BISHOP: Incidentally, the official  
verdict is suicide.

CALLAN: You mean Snell's verdict is  
suicide.

26. 3 A  
MCU Bishop

BISHOP: Snell is a brilliant man.

27. 5 A  
MCU Callan

CALLAN: Snell is a zombie.

28. 3 A  
MCU Bishop

BISHOP: I realise that it is convenient  
for you to insist that Cross was  
murdered .....

29. 5 A  
MCU Callan

CALLAN: Does it matter now ....  
does it really matter. You're not  
interested in the truth. You just  
want to keep your paperwork neat.

30. 3 A  
MCU Bishop

You're a very neat man, Bishop ....  
neat hands .... neat clothes ....

31. 5 A  
CU Callan

neat manners ... neat mind, everything  
filed away, methodical .... Cross  
stroke, suicide stroke, file closed  
stroke, what's for lunch stroke ....

32. 3 A  
Bishop - reaction

33. 5 A  
CU Callan A/B

Neat.

34. 3 A  
High angle Tight  
2-s o/s Callan,  
favouring Bishop

Cn 34. cn 3

BOOMS  
B 1  
C 1

- BISHOP: You broke the cardinal rule,  
Callan; Hunter remains here no  
matter what. This is Hunter. This  
is what being Hunter is. I have a  
natural dislike for admitting mistakes,  
Callan,
35. 5 A \_\_\_\_\_  
CU Callan but we were wrong to  
make you Hunter.
36. 3 A \_\_\_\_\_  
High angle you don't have the  
TIGHT 2-s, o/s Callan, necessary .... application.  
favouring Bishop
37. 5 A \_\_\_\_\_  
CU Callan
- CALLAN: Is that what it is ....  
application?
38. 3 A \_\_\_\_\_  
CU Bishop
- BISHOP: Your levity is misplaced today,  
Callan. In fact, I find your whole  
attitude offensive.
39. 5 A \_\_\_\_\_  
Tight 2-s favouring  
Callan
- TIGHTEN
- CALLAN: Mr. Bishop, I'd give anything,  
anything, to put you on that roof with  
Burov .... let you feel .... feel what  
it's like ....
40. 3 A \_\_\_\_\_  
Bishop - reaction
41. 5 A \_\_\_\_\_  
CU Callan just a few seconds  
of total commitment from you.
42. 3 A \_\_\_\_\_  
Bishop A/B
- BISHOP: I'm not here to help you  
realise your fantasies, Callan.
43. 5 A \_\_\_\_\_  
CU Callan A/B

On 43. on 5

BOOMS  
B 1  
C 1

44. 3 A MCU Bishop, profile  
HOLD him as he  
rises
45. 5 A CU Callan  
everything
46. 3 A CU Bishop  
you have been trained to do,
47. 5 A Callan - reaction  
you blew it,  
Callan, in the worst possible way.
48. 3 A CU Bishop A/B as from this  
morning you are officially relieved of  
your duties.
49. 5 A Callan - reaction
50. 3 A CU Bishop A/B BISHOP: Sacked?  
Suspended, better still ....
51. 4 A MCU Callan  
let's call it special leave.
- HOLD as he sits,  
and LOOSEN
52. 3 A MCU Bishop  
CALLAN: You call it what you like. I  
didn't like Hunter, I didn't need  
Hunter, I didn't want Hunter.
- BISHOP You took it.
- CALLAN: Under pressure. Remember the  
alternative, you made it impossible to  
refuse.

On 52. on 3

BOOKS  
B 1  
C 1

53. 5 A BISHOP: It seemed the only solution  
MCU Callan then.
54. 3 A CALLAN: And now, what happens now?  
MCU Bishop A/B
- HOLD as he sits
55. 5 A BISHOP: I shall fill in until the new  
CU Callan Hunter arrives.
- CALLAN: And what do I do, live in a  
vacuum, staring at the walls, listening  
to myself think, waiting for the 'phone  
to ring?
- BISHOP: I'm going to suggest that you  
be seconded to another department, a  
training department ....
56. 3 A  
CU Bishop
- less stress.
57. 5 A  
CU Callan A/B
58. 3 A CALLAN: Oh, really.  
CU Bishop A/B
- BISHOP: We discussed this. I remember  
distinctly,
59. 5 A  
CU Callan A/B you talked about a  
nine-till-five job, cypher work,
60. 3 A intelligence analysis, liason,  
CU Bishop A/B
61. 4 A you said anything non-operational.  
CU Callan

CALLAN: That was months ago.

Coming to 3.

BISHOP: Well?

On 61. on 4

BOOMS  
B 1  
C 1

CALLAN: I've changed my mind.  
All right, I'm not a Hunter ....  
Hunters are infallible .... they  
don't make mistakes, they're not human,  
they don't do anything human, I don't  
think they even ....

62. 3 A  
CU Bishop A/B

BISHOP: That's enough.  
63. 4 A  
CU Callan A/B

CALLAN: So, who is the new Hunter?

BISHOP: That is as yet undecided.

CALLAN: Oh, come on, Bishop. You know.  
64. 3 A  
Tight 2-s, Callan L.  
Bishop R.

/KNOCK AT DOOR

CALLAN: }  
BISHOP: } Come in.  
65. 5 A  
CU Callan A/B

66. 3 A  
T. 2-s A/B

BISHOP: I really cannot discuss this  
any further.  
67. 5 A  
Callan - reaction

MERES: Can I have a word, sir?  
68. 3 A  
T. 2-s A/B

BISHOP: Come in, Meres. Callan is  
leaving.  
69. 4 A  
MCU Callan

HOLD in T.MS as he  
moves b/g. R. to  
Meres

On 69. on 4

BOOMS  
B 1  
C 1

HOLD Meres, as  
Callan enters to  
2-s

TIGHTEN

CALLAN: I presume my special leave  
ends when Hunter arrives?

70. 3 A  
MCU Bishop

71. 5 A  
CU Callan  
He exits

BISHOP: I wouldn't presume anything.

-----  
TAPE STOP (1)  
-----

<u>/CAM.2 TO POS.B - HOTEL ROOM/</u>	
<u>/CAM.3 TO POS.B - ditto</u>	<u>ON LOW ANGLE DOLLY</u>
<u>/CAM.4 TO POS.B - ditto</u>	
<u>/CAM.5 TO POS.B - ditto</u>	Liz Changing

72. 5 B  
WS Meres b/g. L.  
West f/g. centre  
Stafford b/g. R.

5. INT. HOTEL ROOM. DAY 2. PM

BOOM  
C 2

MERES: Then how do you get the  
documents?

WEST: They are supplied.

Coming to 2.

On 72. on 5

BOOM  
C 2

MERES: Supplied?

WEST: Yes.

MERES: You tell them exactly what  
you require and....

WEST: Yes.

MERES: Who....who do you tell....who's  
the Father Christmas?

WEST: I don't know.

MERES: Liar.

TIGHTEN to  
2-s, Meres  
b/g. L. West  
f/g. R.

WEST: I've never met ....

MERES: You're a liar West.

73. 2 B

High angle  
Meres enters into  
2-s L/ f/g.

WEST: You really don't think I'm  
going to tell you? /

MERES: You think this is some bloody  
game don't you?

WEST: Hardly.

MERES: My friend you are in trouble.

74. 5 B

VERY TIGHT  
2-s favouring  
Meres

WEST: One of many in this sad world. /

75. 2 B

2-s

A/B

MERES: Right in the lion's mouth. /

On 75. on 2

BOOM  
C 2

76. 4 B WEST: A real fascist metaphor.

Tight MS Meres

HOLD him R.

MERES: Your organisation is  
politically based?

WEST: There is no organisation.

77. 3 B MERES: Just you?

MCU West 1/a

As Meres snatches  
cigarette from  
West hold West  
L. Meres R.

WEST: No there are others but  
we have no hard line systems...we take  
each case as it comes, they are all  
quite different.

78. 5 B MERES: Who finances you?

WS West bottom  
L. Stafford b/g.  
Meres f/g. R.

WEST: Our needs are minimal.

79. 3 B

Low angle 2-s  
West L. f/g.  
Meres R. b/g.

MERES: Anonymous deposits in a foreign  
bank or a biscuit tin of fivers in a post  
box litter bin?

WEST: I have money.

MERES: Where from?

WEST: My family.

80. 5 B MERES: Well off?

MCU West

81. 4 B WEST: Comfortable.

MCU Meres

HOLD him

82. 3 B MERES: The real bourgeois.

Low angle CU  
West

On 82. on 3

BOOM  
C 2

83. 5 B Low angle MCU Meres WEST: If you like, if you insist on cliches.
84. 2 B High angle o/s 2-s, Meres L. West R. MERES: What would Pater say if he knew his hard earned tax avoidance was being lavished on political fugitives?
85. 5 B CU Meres WEST: My father is dead. The money was left to me in trust. You can check.
86. 2 B 2-s A/B MERES: We will.
87. 5 B Meres - reaction WEST: You don't understand, do you ? Everything in your mind is based on the profit motive, whether moral,
88. 3 B CU West political or social, there must always
89. 4 B CU Meres be something in it, reward for effort, payment for service, honour for accomplishment ....  
HOLD b/g. 2-s with Stafford
90. 3 B CU West MERES: Save your philosophy for your students, West. A/B Recognise him?
91. 5 B CU Meres WEST: No.
92. 2 B Very Tight 2-s o/s Meres, fav. West MERES: Yes you do.

On 92. on 2

BOOM  
C 2

WEST: Has he been.....

MERES: Arrested? No.

93. 5 B WEST: Good. /  
CU Meres

94. 2 B MERES: He's dead. /  
CU West

WEST: Dead..but how?

MERES: Does it matter?

Photographs  
f/g.  
95. 4 B WEST: I don't believe you. /  
MCU Meres

HOLD as he sits

MERES: Who was he West?

On 96. on 2

BOOM  
C 2

WEST: His name was Fuller....  
Rhodesian....an engineer....he  
couldn't go back it would have meant  
imprisonment, he couldn't stay. / the  
96. 5 B Meres - reaction Home Office can be incredibly cruel and  
97. 2 B 2-s A/B myopic.....he came to us.

MERES: Us?

WEST: To me.

MERES: How did he know?

WEST: What do you mean?

MERES: To come to you?

WEST: He was sent.

98. 5 B MERES: By whom? /  
Very Tight 2-s,  
favouring Meres

You know,  
MERES: /For someone so obviously  
intelligent you can be bloody naive.

MERES: (contd.) You've been  
used....conned....shafted....that white  
charger has turned out to be a three-  
legged donkey. /  
99. 2 B West - reaction  
100. 5 B 2-s A/B

On 100. on 5

LOOM  
C 2

101. 2 B \_\_\_\_\_  
CU West
102. 5 B \_\_\_\_\_  
2-s A/B
103. 3 B (as Meres rises)  
Low angle  
HOLD Meres to b/g.  
then hold Stafford  
to f/g.
104. 5 B \_\_\_\_\_  
CU Meres
105. 2 B \_\_\_\_\_  
CU West A/B
106. 5 B \_\_\_\_\_  
CU Meres
107. 2 B \_\_\_\_\_  
Very tight 2-s  
Meres L. fav.  
West
108. 5 B \_\_\_\_\_  
CU Meres
- MERES: Alright, so he came to you,  
and you arranged for him to be  
Gerald Clarke?
- WEST: British citizen .... for what  
it's worth.
- MERES: His name was Vowden, Jonas  
Vowden, born in Sweden ....
- at different  
times he has lived in most parts, where-  
ever his particular vocation has taken  
him.
- WEST: I don't believe you.
- MERES: I didn't think you would. Vowden  
was K.G.B. trained....
- an assassin,  
one of their very best.
- WEST: No .... this is not true.
- MERES: We became aware of his  
activities here only a few months ago ....  
we now know that he was responsible for  
at least three killings.
- WEST: This is nonsense.

On 108. on 5

BOOK  
C 2

109. 2 B MERES: Two of whom were women.  
T. 2-s A/B

WEST: No.

110. 5 B MERES: You're not listening West!  
CU Meres A/B It's all here. Take it ....

111. 2 B read it.  
T. 2-s A/B

112. 4 B WEST: This is a trick.  
MCU Meres  
Hold him R.

113. 5 B MERES: Read it! I thought he wanted  
2-s West L. b/g. to stay in Britain? How do you explain  
Meres R. f/g. the visa to East Germany?

WEST: I can't .... I had nothing to do  
with it.

MERES: I know.

WEST: Then ....?

As Meres moves R.  
HOLD HIM RIGHT

114. 2 B MERES: That's genuine .... Your romantic  
High angle Very Tight friend Fuller, Clearke, Vowden was off,  
2-s, Meres f/g. things were getting complicated here.  
West b/g.

115. 5 B WEST: But I swear .... I didn't know he  
CU Meres was ....

116. 2 B MERES: I want names .... dates ....  
CU West places .... if you co-operate ....

On 116. on 2

BOOM  
C 2

WEST: You're wasting your time. I  
may be naive, but I'm not an informer.

117. 4 B

CU Meres

HOLD as he moves  
to b/g. to Tight  
2-s, Meres L. and  
Stafford R.

STAFFORD: Are we transferring him to  
the section ?

MERES: Not for the moment; I don't  
want to tread on any departmental toes.  
We'll keep him here. He'll talk.

---

TAPE STOP (2)

/CAM.2 TO POS.A - HUNTER'S OUTER OFFICE  
/CAM.4 TO POS.C - ditto  
/CAM.5 TO POS.D - same set (hotel room)

---

TELESCINE NEXT.

NOT BEING RUN IN TO STUDIO RECORDING

TELEPHONE (2)

NOT BEING RUN IN TO STUDIO RECORDING

6. EXT. CAR PARK. DAY 3. SOF  
11.30 a.m.

LONELY IS ASLEEP IN THE BACK OF HIS  
PARKED TAXI. CALLAN LEANS ON THE  
HORN. LONELY IS RUDELY AWAKENED.

LONELY: What ... what ... it wasn't  
me, officer .....

CALLAN: You look almost human asleep.

LONELY: That was not funny, Mr. Callan.  
You know very well I've got a dodgy  
pump. Besides, it's my dinner hour.

CALLAN: At half past eleven?

LONELY: Well .... I'm an early eater.

CALLAN: You know Whitcombe Street?

LONELY: No.

CALLAN: Yes, you do.

LONELY: I can't remember it.

CALLAN: Finchley.

LONELY: Finchley?

CALLAN: Finchley, London, England.

T/C Contd.

LONELY: Oh, that Finchley.

On TELEPHONE

SOF

CALLAN: Yes, that Finchley. Wake up, Lonely .... you've been there before .... with me.

LONELY: Yes .... but .... I'm on call like .... I've got to stand by.

CALLAN: Stand by?

LONELY: It's really very important, Mr. Callan.

CALLAN: Important.

LONELY: Really.

CALLAN: So important that you get your head down in the back with the window closed so you can't see or hear anything?

LONELY: I wasn't really kipping, Mr. Callan, I was sort of .... researching.

CALLAN: You were what?

LONELY: Sort of testing the upholstery and the vehicle suspension.

CALLAN: Oh, come on, do me a favour.

LONELY: I can't drive you, Mr. Callan.

CALLAN: Are you pissed or paranoid?

T/C Contd.

On TELECINE

SOF

LONELY: I never drink and drive, you know that .... they could take my ticket away .... I'm sorry, Mr. Callan. I've been told ....

CALLAN: Told what?

LONELY: That you "are not to be given the facility of transport" . Nothing to do with me .... oh, .... a right bladder that one is.

CALLAN: When was this?

LONELY: Yesterday.

CALLAN: Forget it.

LONELY: It's not my fault, Mr. Callan .... honest .... you know that.

CALLAN: Yea, I know.

CALLAN GETS OUT OF THE TAXI, AND WE SEE THE LONE FIGURE WALK ACROSS THE CAR PARK.

END OF TELECINE (2)

on TAPE STOP

BOOK  
C 2

118.	<u>5 D</u>	<u>7. HOTEL ROOM. DAY 3. NOON</u>
	High angle CU table and cards	
	PAN UP to West, HOLD Stafford b/g.	WEST SITS AT THE TABLE PLAYING A LONE GAME OF BRIDGE
	As he moves to f/g. HOLD Stafford	STAFFORD WALKS DOWN TO TABLE AND WATCHES

-----  
TAPE RUN (1)  
-----

CAM. 5 MOVE LEFT OF D  
-----

119.	<u>5 D (left of)</u>	<u>7A. HOTEL ROOM as before</u>	BOOK <u>C 2</u>
	o/s 2-s, Stafford L. West b/g.	STAFFORD WATCHES WEST PLAYING CARDS	

120.	<u>4 C</u>	<u>8. INT. HUNTER'S OUTER OFFICE.</u>	BOOK <u>A 1</u>
	MCU Callan, as he enters. HOLD R.	DAY 3, lunch-time	
	PAN LEFT to MCU Liz	LIZ: He's at lunch. Be back about three. He said two, but he's always late.	
121.	<u>1 A</u>		
	CU Sandwich box		
	PAN UP to Callan as he takes it.	CALLAN: Not hungry.	

On 121. on 1

BOOM  
A 1

122. 4 C LIZ: Not really. / Lonely was  
MCU Liz A/B very upset .... he told me what  
happened.

123. 2 A  
MCU Callan

HOLD as he moves  
b/g. to f/g.

CALLAN: I didn't realise I was that  
persona non grata.

124. 1 A LIZ: Are you going to wait for Mr.  
MCU Callan Bishop?

125. 4 C CALLAN: It's you I came to see ....  
Liz - reaction

126. 2 A I'm going away, going to take a holiday.  
CU Callan  
It suddenly occurred to me, there's  
nothing for me here, and I am supposed  
to be on leave.... I haven't been away  
in seven years. I think I'm going to  
enjoy it. Champagne on the moonlit  
terrace, playing kneesy with a rich  
widow, and the handy thirty gallon drum  
of Ambre Solair.

127. 4 C  
CU Liz

128. 2 A It's all booked. I've  
CU Callan A/B just come in to pick up my passport.

HOLD as he moves  
to safe

LIZ: Mr. Callan .... it's .... difficult.

CALLAN: Not difficult. I still  
remember the combination. Unless,  
of course, it's been changed.

129. 4 C  
CU Liz A/B

130. 2 A LIZ: I'm sorry, Mr. Callan ....  
MCU Callan  
HOLD LEFT

On 130. on 2.

BOOM  
A 1

131. 4 C \_\_\_\_\_  
MCU Liz  
Callan's body f/g. R.  
CALLAN: Wait a minute, first Meres,  
Bishop, then Lonely ... you're not going  
to pull a stroke on me Liz, are you? /
132. 1 A \_\_\_\_\_  
CU Callan  
LIZ: I can't let you have your passport. /
- CALLAN: I hope that's your sense of  
humour working overtime.
- LIZ: Mr. Bishop ...
133. 4 C \_\_\_\_\_  
MCU Liz A/B  
CALLAN: Screw Bishop! /
- LIZ: He's given specific instructions.
- CALLAN: Why?
- LIZ: I don't ask questions .... I am  
sorry. /
134. 1 A \_\_\_\_\_  
Callan - reaction / TELEPHONE RINGS
135. 4 C \_\_\_\_\_  
MCU Liz A/B
136. 1 A \_\_\_\_\_  
Callan - reaction  
Hello .... all right, sir ....  
Yes, I understand ....
- CALLAN: Is that Bishop?
137. 2 A \_\_\_\_\_  
MCU Liz and  
telephone  
As Callan grabs  
receiver R.o.f.  
PAN RIGHT  
HOLD CU Callan  
LIZ: I'll see you in the morning,  
sir. .... I hope you'll feel  
better ....

On 137. on 2

BOOM  
A 1

CALLAN: Bishop?

BISHOP: Who's that?

CALLAN: Callan. I need my passport.

BISHOP: What for?

CALLAN: I'm going away.

BISHOP: Abroad?

CALLAN: Spain.

BISHOP: That isn't possible, Callan.

CALLAN: You forget, I'm on leave.

BISHOP: Leave?

CALLAN: You made that perfectly clear  
this morning.

BISHOP: This is nonsense, Callan.

CALLAN: Oh, really.

BISHOP: You're not going anywhere,  
Callan.

CALLAN: You want to bet the rent on  
that?

138. 4 C  
Liz - reaction

139. 2 A  
CU Callan A/B

BISHOP: Callan, you are under  
suspension.

Coming to 5.

On 139. on 2

BOOM  
A 1

PAN DOWN with  
receiver as he  
slams it

CALLAN: Well, you can just work your  
suspension up your great fat .....  
(BISHOP HANGS UP)

140. 5.D

CU plate and fork  
and West's hand

9. INT. HOTEL ROOM. DAY 3.  
Lunch-time.

BOOM  
C 2

PAN UP to West  
PAN LEFT to  
Stafford

WEST IS IRRITATINGLY SCRAPING HIS  
PLATE WITH HIS FORK.

STAFFORD, SITTING ON THE BED,  
TRYING TO DO A CROSSWORD, TURNS ON  
THE RADIO

GRAMS  
Mod.  
Mood  
Music  
(to be  
post-  
dubbed)

-----  
TAPE STOP (3)  
-----

CAM.2 TO POS.C - CALLAN'S ROOM  
CAM.4 TO POS.D - CALLAN'S ROOM  
CAM.5 TO POS.E - CALLAN'S ROOM

On TAPE STOP

BOOMS  
B 2  
C 3

141. 4 D WS, Callan and Hunter b/g. 10. INT. CALLAN'S ROOM. DAY 3.  
P.M.

HUNTER: Expensive.

HOLD Hunter R.

CALLAN: If nothing else, being Hunter improved my taste.

HUNTER: Very palatable ....  
I just dropped in to see how you are, David.

142. 5 E Wide 2-s Callan b/g. Hunter enters R. and exits  
HOLD Callan

CALLAN: No, you didn't.

HUNTER: Brusque as ever.

143. 2 C MS Hunter, as he sits - profile

CALLAN: How are things?

HUNTER: Tedious and enervating.  
But then, at least I can play golf

144. 4 D 2-s Hunter f/g. bottom L. Callan b/g. R.

without having to have my caddie's politics checked.

CALLAN: I know what you mean.

HUNTER: I know about the passport.  
Liz rang me ....

145. 2 C MCU Hunter - profile

thought I might

146. 5 E MS Callan - profile

be able to help.

147. 2 C MCU Hunter A/B

CALLAN: Can you.

On 147. on 2

BOOKS  
B 2  
C 3

148. 5 E  
MCU Callan
149. 2 C  
MCU Hunter A/B
150. 4 D  
Tight 2-s  
o/s Bishop L.  
out of focus,  
Callan R. b/g.
151. 2 C  
MCU Hunter A/B
152. 4 D  
Tight 2-s L/B  
  
HOLD Callan to  
b/g. L, then to  
2-s f/g. as before
153. 2 C  
MCU Hunter
154. 5 E  
Tight MS Callan  
Hold R. to table
155. 2 C  
MCU Hunter
- HUNTER: I'm afraid not. As you know, the Section is in a strange state of flux at the moment ....
- things are very unsettled.
- I appreciate that it's an equally difficult time for you, David.
- CALLAN: I'm finished with the Section. Bishop made that pretty obvious.
- HUNTER: Bishop had no right to give that impression,
- on the contrary, as far as I am aware, there is no intention to remove you from the Section,
- you have far too much experience for them to waste in some lost corridor. It really is a very good scotch.
- CALLAN: I still want my passport.
- HUNTER: Callan, you are being deliberately untoward.
- CALLAN: If that means bloody minded, yes, I am.

Coming to 4.

HUNTER: I've tried to explain.

On 155, on 2

BOOMS  
B 2  
C 3

156. 4 D CALLAN: No you haven't ....  
Tight 2-s  
Hunter L. f/g.  
Callan R. b/g.  
you haven't explained anything.  
They're treating me like the village  
idiot .... why can't I know who the  
new Hunter is .... why am I refused  
Section transport .... why am I treated  
like a leper by Meres and Bishop ....  
why can't I take a little holiday.
157. 2 C CU Hunter - profile
158. 5 D HUNTER: You're making mountains out  
of molehills, David....  
MCU Callan  
Hold L. to tight  
2-s, Hunter L.  
Callan R.  
naturally you're  
rather anxious at the moment ....
- CALLAN: I'm going abroad. I'm going to  
have a few days away from all this crap,  
and not you, not Bishop, no-one, is  
going to stop me, passport or no bloody  
passport.
- Hold Hunter R.  
as he crosses R.  
to 2-s, Callan  
L. Hunter R.
159. 4 D HUNTER: I came round with the best of  
motives. Unfortunately, I can see I  
have to leave you with a warning ....  
MCU Hunter  
He exits R.  
don't attempt to leave the country.  
Thank you for the whiskey./
160. 2 C Tight MS Callan  
TIGHTEN as he  
drinks

TAPE STOP (4)

CAM.2 TO POS.D - same set

EXTRA FLAT IN

On TAPE STOP

BOOMS  
B 2  
C 3

PART OF SCENE 10 REPEATED FOR REVERSE  
CU'S OF HUNTER.

NOT TO BE TIMED

161. 2 D CU Hunter 10A. CALLAN'S ROOM as before

pick up at:

Maintain throughout  
repeat of scene

CALLAN: I'm finished with the  
Section. Bishop made that pretty  
obvious.

HUNTER: Bishop had no right to give  
that impression. On the contrary, as  
far as I am aware, there is no  
intention to remove you from the  
Section. You have far too much  
experience for them to waste in some  
lost corridor. It really is a very  
good scotch.

CALLAN: I still want my passport.

HUNTER: Callan you are being  
deliberately untoward.

CALLAN: If that means bloody minded,  
yes I am.

HUNTER: I've tried to explain.

CALLAN: No, you haven't .... you  
haven't explained anything. They're  
treating me like the village idiot ...  
why can't I know who the new Hunter

Continues on 2

On 161. on 2

BOOMS  
B 2  
C 3

CALLAN: (contd.)

why can't I know who the new Hunter  
is .... why am I refused Section  
transport .... why am I treated like  
a leper by Meres and Bishop ....  
why can't I take a little holiday.

HUNTER: You're making mountains out  
of molehills, David ...., naturally  
you're rather anxious at the moment ....

CALLAN: I'm going abroad. I'm going  
to have a few days away from all this  
crap, and not you, not Bishop, no-one  
is going to stop me, passport or no  
bloody passport.

HUNTER: I came round with the best  
of motives. Unfortunately, I can see  
I have to leave you with a warning ...  
don't attempt to leave the country.  
Thank you for the whiskey.

End of repeat for  
reverse CU

-----  
TAPE STOP (5)  
-----

CAM.2 TO POS.B - HOTEL ROOM  
CAM.5 TO POS.B - ditto  
-----

On TAPE STOP

BOOM  
A 2

11. INT. HOTEL ROOM. DAY 3. PM

162. 2 B

High angle 2-s  
Stafford L.  
West R.  
Card table bottom C.

WEST: Your partner won't increase your  
bid in that suit unless he or she has  
trump support .... okay?

PED DOWN, hold 2-s

STAFFORD: Right.

WEST: If your partner opens the  
bidding with one in a suit ....

STAFFORD: I assume that he must have at  
least four other cards in that suit ....

WEST: Plus at least twelve or thirteen  
honour points ....

As West stops  
speaking TIGHTEN

HOLD as he falls

163. 5 B

Tight MS  
pulling out his  
CARD

164. 2 B

MCU West, hands  
and cards fwd.

As cards drop,  
PAN DOWN to  
TIGHT MS cards  
on floor

SLIDE

'CALLAN, End of Part One'

GRAMS  
Theme  
music  
(post-  
dub)

Hold for .10"

Fade Sound

FIRST COMMERCIAL BREAK

CALLAN (8)"NONE OF YOUR BUSINESS"ACT TWO

CAM.1 POS.A - HUNTER'S OUTER OFFICE (stays put)	
CAM.2 POS.A - HUNTER'S OUTER OFFICE	
CAM.3 POS.C - ditto	IN CAM.4'S LOOP
CAM.4 POS.E - LONELY'S ROOM	
CAM.5 POS.F - ditto (ON LOW DOLLY)	

FADE UP  
SLIDE

'CALLAN Part Two'

GRAMS  
Theme  
music  
(post-dub)

165. 4 E

12. INT. LONELY'S ROOM. DAY 3.  
EVENING.

BOOM  
C 4

MS Lonely as he  
opens door

HOLD RIGHT as the  
door shuts

Callan revealed  
to 2-s, Callan L.  
Lonely R.

CALLAN: I hope you paid for that  
lot.

166. 5 F

(as Lonely goes  
down on his knees)

LONELY: Eh! (SPILLS 'SHOPPING')

Low angle MS floor

PAN UP as Lonely  
kneels into shot

Callan kneels into 2-  
shot, Callan L. and  
Lonely R.

HOLD 2-s

That's the  
second time today you done that,  
Mr. Callan. (CALLAN HELPS PICK  
UP CANS) Ta. You're not mad  
with me are you, Mr. Callan?

CALLAN: I've got a little job for  
you.

LONELY: Well, if I can help, Mr.  
Callan.

Coming to 3

CALLAN: I need a passport.

On 166. on 5

BOOM  
C 4

167. 3 C (as Callan gets up) LONELY: That all? /  
Low angle  
Callan enters  
into 2-s R.  
Lonely L. CALLAN: I want it quickly.  
LONELY: You have to go to that  
place with the funny name and fill  
in the forms....they can do it quick  
if its an emergency or something. /
168. 5 F  
Very tight 2-s  
Lonely L.f/g.  
Callan R. CALLAN: Don't go simple on me, son. /
169. 3 C  
Very tight 2-s  
fav. Lonely. LONELY: It'll cost you.  
CALLAN: You know someone?  
LONELY: A friend of a friend of  
a friend.  
CALLAN: I need it for Saturday.
170. 5 F LONELY: You'll be lucky. /  
2-s A/B
171. 3 C CALLAN: I better be, that's when  
I'm leaving. /  
2-s A/B
172. 5 F LONELY: Going away are  
you Mr. Callan? /  
2-s A/B

On 172. on 5

BOOM  
C 4

173. 3 C CALLAN: Finchley. /  
2-s A/B  
Callan rises  
out of shot Fix it!
174. 4 E /  
Tight MS  
Callan as he  
exits And bite
175. 3 C your tongue. /  
2-s A/B

176. 2 A 13. INT. HUNTER'S OUTER OFFICE.  
Tight 2-s, DAY 4. AM.  
Stafford b/g. L.  
Meres f/g. R. -  
profile

BOOM  
A 1

MERES: .... when .... I see .....  
Yes .... Yes ..... Right.  
A severe coronary.

STAFFORD: How convenient.

MERES: But he's suspicious.

STAFFORD: Poison?

MERES: No trace, but he's convinced  
that West was murdered .... pure  
intuition.

STAFFORD: Thank God we have a  
pathologist with imagination.

Coming to 1.

MERES: West wasn't that important.

On 176. on 2

BOOM  
A 1

STAFFORD: He obviously knew enough to  
be a threat to someone.

177. 1 A MERES: Yes .... someone. /  
CU Meres

Someone.

I thought Vowden was on his own.

STAFFORD: Whoever killed West knew  
what he was about; /  
178. 2 A T. 2-s A/B an untracable poison  
that induces a fatal coronary.

MERES: He also knew where to find him.

STAFFORD: But how? /  
179. 1 A CU Meres A/B

MERES: I want answers, Stafford, not  
questions. This 'someone' is really someone. He., /  
180. 2 A T.2-s A/B

STAFFORD: Or she.

MERES: .. or she makes Vowden look old-  
fashioned. And I want him.

STAFFORD: Do you want me to check West's  
girl?

MERES: No, I will.

-----  
TAPE STOP (6)

/CAM.2 TO POS.E - STELLA'S ROOM/  
/CAM.4 TO POS.F - ditto /  
-----

TELECINE (3)

NOT BEING RUN INTO STUDIO RECORDING

14. EXT. STREET. DAY 4. AM.

SOF

CALLAN AND LONELY WALKING DOWN A  
DESERTED STREET

CALLAN: Is that him?

LONELY: Yea.

CALLAN: Isn't it marvellous. He  
sticks out like a pimple on a pig's  
..... Walk on.

LONELY EXITS. WE PICK UP MEALING  
LEANING ON A PARKING METER

CALLAN: Lonely explained?

MEALING: He bent my ear. You the  
customer?

CALLAN: Yes.

MEALING: Who are you?

CALLAN: Like you said, I'm the  
customer.

MEALING: Are the law on you?

CALLAN: No.

MEALING: British citizen?

CALLAN: Yes.

MEALING: You look foreign.

T/C Contd.

On TELECINE

SOF

Do what?

CALLAN: / Look mate I want a passport,  
I don't want to marry your sister.

MEALING: Just curious.

CALLAN: Don't be.

MEALING: It's going to cost.

CALLAN: How much?

MEALING: Depends.

CALLAN: On what?

MEALING: All sorts.

CALLAN: Look, it's freezing cold out here.  
Do you mind?

MEALING: How bad you need it.

CALLAN: Not so bad that I can't  
shop around.

MEALING: Don't be like that.

CALLAN: When can I collect?

MEALING: Hang about...I'm only the  
nose....I got to talk to people, we  
can't go servicing every punter that  
rattles his money, I mean you could be  
anyone.

CALLAN: I need it for Saturday.

MEALING: That's a touch instant, isn't it?

T/C Contd.

On TELECINE

SOF

CALLAN: Yes or no?

MEALING: Give me two hours ....  
Where do I find you?

CALLAN: I'll find you.

end of TELECINE (3)

7. INT. STELLA'S ROOM. DAY 4  
LUNCH-TIME

181. 2 E

CU Stella

Meres o-o-f  
f/g. R.STELLA: Strange we've never met. What department are you?MERES: Modern languages. Paul borrowed some books. I was wondering if he'd finished with them.

182. 4 F

CU Meres - profile

STELLA: He hasn't been home for the past few nights. I don't know where the hell he is. It's not like him, he always 'phones me if something comes up. Have you any idea?

183. 2 E

Very tight 2-s  
Stella L. o/s  
Meres R.MERES: Sorry, I just came for my books.STELLA: I've been thinking of going to the police. The only thing that stops me is that Paul has this sort of thing about the authorities. You know, you know him, especially the police.

184. 4 F

CU Meres

A/D

185. 2 E

CU Stella

MERES: What about his address book, ring round his friends?STELLA: I've never seen an address book. Anyway he doesn't have many actual friends. A few colleagues like you. He's very solitary. His father's dead. I rang his mother, she hasn't seen him.MERES: Can't you think of anyone else, or anywhere?STELLA: I should go to the police. It's bloody silly. He may be hurt.-----  
TAPE STOP (7)

186. 5 G

16. INT. LUCAS' OFFICE. DAY 4. PM.

167. 2 E

REEVES: But I could send you the other half, Mr. Lucas ... you can trust me ... once I get back I'll be all right. There's money waiting for me. ,

188. 5 G

LUCAS: Sorry, old son ... no can do ...  
in this business it's readies. ,

189. 2 E

**REEVES:** What can I do?

**REEVES:** Not here.

190. 4 G

**LUCAS:** Sell something.

-44-

On 190. on 4

BOOM  
B 3

191. 2 E

MS Lucas

HOLD Lucas L.

LUCAS: Look, I'll drop fifty, so  
that's two hundred you owe me

I can't be fairer  
than that.

REEVES: Seems an awful lot.

Reeves enters  
to 2-s L.

Callan enters  
into 3-s R.

Reeves L.  
Lucas f/g. C.  
Callan R., fav.  
Callan

LUCAS: You need it awful bad. Demand  
and supply my old son. The ten  
commandments of commerce.

CALLAN: Oh, sorry.

REEVES: If I can raise the two hundred ...?

LUCAS: Then we're in business.

REEVES: I'll try.

LUCAS: You do that.

REEVES: As soon as I ....

As Reeves exits  
R. HOLD 2-S,  
Lucas L. Callan R.  
Hold Lucas L. to desk

192. 4 G

2-s

Lucas enters R.  
to L. to 2-s,  
Lucas L. Callan R.

LUCAS: As soon as you like.  
What a shpunker ..... I've got his  
bleedin' heart all over the carpet.  
Sorry about that, Mr. ... Tucker ?

CALLAN: Tucker.

Coming to 2.

LUCAS: That one thinks we're a  
benevolence society.

On 192. on 4

BOOM  
B 3

193. 2 E CALLAN: He looked worried.  
MCU Lucas
194. 5 G LUCAS: Worried you'd be in his shoes.  
Low angle MCU Callan, desk f/g. Frankie has
195. 2 E explained about the price?  
MCU Lucas
196. 5 G Low angle MCU A/B
197. 2 E CALLAN: He was joking of course?  
CU Lucas
198. 5 G LUCAS: No, Mr. Tucker, we don't joke about anything as serious as money.  
CU Callan You want a passport
199. 2 E by Saturday  
CU Lucas A/B it's going to cost you a century, and that's cheap, believe me.

-----  
TAPE RUN (2)  
-----

CAM. 3 TO POS. C - LONELY'S ROOM  
in CAM. 4's LOOP

LUCAS REPOSITIONS  
DORMAN IN TO SET  
-----

TELECINE NEXT

NOT TO BE RUN IN TO STUDIO RECORDING

TELECINE (4)

NOT TO BE RUN IN TO STUDIO RECORDING

17. EXT. CAR SALES. DAY 4. PM

SOF

REEVES ACCOSTS CALLAN AS HE LEAVES LUCAS.

Excuse me,

REEVES: /I was wondering....I know it's  
none of my business....

CALLAN: What's none of your business?

REEVES: Are you after the same thing  
as me from Lucas?

CALLAN: What would that be?

REEVES: A passport?

CALLAN: Maybe....why?

REEVES: Look I know it's none of my  
business.....

CALLAN: We've already been through that.

REEVES: What's he charging you?

CALLAN: What's that to you?

REEVES: Please I must know.

CALLAN: Do you mind?

REEVES: I'm sorry ... please.

CALLAN: A hundred.

REEVES: A hundred! A hundred.

(HE EXITS).

End TELECINE (4)

On TAPE RUN

BOOM  
B 3

200. 2 E 18. INT. LUCAS' OFFICE. DAY 4. PM  
Very tight o/s,  
Dorman Left,  
fav. Lucas

LUCAS: ..... I'll arrange it.  
Our friends don't like the sound of  
Mr. Tucker. Thinks the firm should  
investigate.

-----  
TAPE STOP (C)

CAM.2 TO POS.F - LONELY'S ROOM/  
CAM.4 TO POS.E - ditto  
CAM.5 TO POS.F - ditto in CAM.2's LOOP  
-----

201. 5 F 19. LONELY'S ROOM. DAY 5. AM  
Tight MS Lonely and  
magazine

BOOM  
C 4

202. 3 C  
WS Lonely's legs,  
f/g. Dorman's feet

203. 5 F  
MS Lonely A/B

204. 4 E LONELY: This is private in here.  
High angle Tight  
MS Dorman

205. 2 F How did you get  
the key to my door? Who are you ...  
High angle MS  
Lonely what you want?

206. 4 E  
MS Dorman A/B

207. 2 F  
MS Lonely A/B

On 207. on 2

BOOM  
C 4

Dorman enters  
f/g. L. to h/a  
2-B, o/s Dorman  
L. fav. Lonely

LONELY: (contd.)

208. 4 E You can't just push in here  
MS Dorman A/B

DORMAN: I'm not looking for aggravation,  
so don't give me any. What a stink  
pit.

209. 5 F Tight MS Lonely

210. 4 E LONELY: It's the drains.  
MS Dorman A/B

DORMAN: You've got an acquaintance ...  
name of ... Tucker?

211. 5 F Tight MS Lonely A/B

LONELY: Not actually an acquaintance ...

DORMAN: What's his game?

212. 4 E LONELY: Game?  
MCU Dorman

213. 5 F DORMAN: I'm enquiring .... information ....  
Lonely - reaction

214. 4 E for a firm ....  
MCU Dorman A/B they want to know all  
about him .... business .... said to see  
you ....

215. 5 F said you would be  
Lonely - reaction A/B

216. 4 E helpful .... co-operative ....  
MCU Dorman A/B

217. 5 F know him?  
Lonely A/B

Coming to 4.

LONELY: I just know him from the nick.

On 217. on 5

BOOM  
C 4

DORMAN: He's been inside?

LONELY: Peterman .... good hands ....  
nothing Mr. Callan don't know about  
locks.

218. 4 E  
MCU Dorman

CALLAN: Callan?

219. 2 F  
MCU Lonely

LONELY: No, Tucker .... Mr. Tucker  
.... he don't like people asking  
questions .... he's hard.

DORMAN: Is he wanted?

LONELY: No.

DORMAN: In bother with any firm?

LOOSEN SLOWLY  
to h/a 2-s, c/s  
Dorman, fav.  
Lonely

LONELY: No.

DORMAN: Got money?

LONELY: He don't go short.

DORMAN: Where's his place?

LONELY: Don't know.

220. 4 E  
MCU Dorman A/B

HOLD as he  
moves R.

221. 2 F  
MCU Lonely A/B

222. 3 F  
Lonely

Dorman sits  
through to 2-s,  
Dorman L. b/g.  
Lonely R. f/g.

On 222. on 3

BOOM  
C 4

DORMAN: I'll ask you again ....  
slowly. (PRESSURE ON LONELY'S  
LEG) Where's .... his ....  
place?

223. 4 E  
CU Dorman's hand  
and Lonely's  
knee

224. 5 F  
2-s Dorman i/g. L.  
Lonely R

LONELY: He moves around.  
I don't know, hones.

TIGHTEN

DORMAN: His address .... please.

225. 3 C  
2-s A/B

LONELY: All right.

SLOWLY TIGHTEN  
to MCU Dorman

DORMAN: Make sure it's right first  
time, or you'll be an accident looking  
for a place to happen.

226. 5 F  
CU Lonely

-----  
TAPE STOP (9)

CAM.1 TO POS.B - CALLAN'S BEDROOM  
CAM.2 TO POS.G - CALLAN'S BATHROOM  
CAM.4 TO POS.H - CALLAN'S KITCHEN  
CAM.5 TO POS.E - CALLAN'S L.R. - BACK ON PED.

Lonely dresses

On TAPE STOP

ROOM  
C 5

thru-out  
C's flat

20. INT. CALLAN'S KITCHEN.  
DAY 5. AM.

227. 4 B

CU Dorman's hands  
on oven door

DORMAN SEARCHES CALLAN'S FLAT

PAN UP

HOLD DORMAN to b/g.

228. 5 E

WS

Dorman b/g. to  
f/g.

PAN DOWN to sofa  
as Dorman searches  
under cushions

He exits R.

20A. INT. CALLAN'S LIVING ROOM

229. 2 G

WS Thru bedroom  
door, Dorman  
b/g.

20B. INT. CALLAN'S BATHROOM

230. 1 B

Tight MS Dorman's  
hands as he  
searches bed

LOOSEN

HOLD R. to  
military chest

20C. INT. CALLAN'S BEDROOM

231. 2 G

WS, Dorman b/g.

20D. INT. CALLAN'S BATHROOM

232. 1 B

CU drawer of the  
chest

HOLD as Dorman's  
hand takes soldier

PAN UP to MCU  
Dorman and soldier

20E. INT. CALLAN'S BEDROOM

On TAPE RUN

CAM.1 TO POS.C - same set  
CAM.4 TO POS.J - CALLAN'S L.R.  
CAM.5 TO POS.H - CALLAN'S BEDROOM

---

TELECINE (5)

NOT TO BE RUN IN TO STUDIO RECORDING

21. INT. SHOP. DAY 5. AM

SOF

STAFFORD, POSTED TO KEEP WATCH ON  
STELLA, PEERS THROUGH A WINDOW  
OPPOSITE, PAINTED OVER WITH WINDOW  
WHITE. SHE IS DRESSING THE  
PRINT GALLERY WINDOW .

STAFFORD TURNS AWAY BORED

END OF TELECINE (5)

On TAPE RUN

BOOM  
C 5

233. 4 J

MS Front door  
as Callan and  
Lonely enter

Hold Callan R.  
Lonely walks in  
and out of the  
2-s

22. INT. CALLAN'S LIVING ROOM.  
DAY 5. AM.

LONELY: I didn't want to mess with  
him, Mr. Callan. I told him where  
we met.

CALLAN: What else did he want to know?

LONELY: If you had money..

234. 5 H

2-s Lonely/Callan

CALLAN: And you said?

HOLD Callan R.  
Lonely enters  
into 2-s L, back  
view

22A. INT. CALLAN'S BEDROOM.

LONELY: I sort of .... passed it  
off.

CALLAN: He was just .... making  
enquiries?

LONELY: That's right.

CALLAN: He ask you where I lived?

LONELY: No, no .... I said you moved  
around .... He didn't say nothing.

235. 1 C

CU drawer with  
soldiers

236. 5 H

Tight MS Callan  
HOLD LONELY to 2-s  
L, Callan R.  
As Callan hits  
Lonely out of  
frame TIGHTEN 2-s

On 236. on 5

BOOM  
C 5

CALLAN: You're lying to me, mate,  
you're a lying little stump.

LONELY: He hurt me, Mr. Callan.

237. 2 E

Tight 2-s,  
Lucas b/g. L. -  
profile, Dorman  
f/g. R. - profile

23. INT. LUCAS' OFFICE. DAY 5.  
LATE AM.

BOOM  
R 3

LUCAS: Don't seem right, somehow.

DORMAN: There was nothing, his place  
was as bare as a Jew's gift box.

LUCAS: Exactly.

DORMAN: What do you mean?

LUCAS: Too bleeding spartan .... like  
a man with no identity; I don't  
reckon our Mr. Tucker.

DORMAN: Callan.

LUCAS: What?

DORMAN: The little creep knew him as  
Callan .... two handles.

LUCAS: The more I know, the less I  
like. What's that?

DORMAN: For my youngest .... been ill,  
off school.

On TAPE RUN

CAM.1 TO POS.A - HUNTER'S OUTER OFFICE
CAM.2 TO POS.H - CAR SALES ROOM
CAM.4 TO POS.K - ditto
CAM.5 TO POS.X - ditto

238. 1 A	CU Film and Liz' hands	24. INT. HUNTER'S OUTER OFFICE. DAY 5. PM.	BOOM A 1
----------	------------------------	---	-------------

PAN UP to MCU Liz  
HOLD

MERES: Got hold of Lonely yet?

LIZ: Not yet.

MERES: Where the hell is he?

LIZ: I don't know. Maybe he's getting something to eat.

PAN RIGHT to  
MCU Meres

MERES: And maybe he's skiving again. When you raise him, you tell him I'm going to personally nail him to that damned taxi.

239. 5 X	WS, Lucas b/g. car f/g.	25. INT. LUCAS' SHOWROOM. DAY 5. PM.	BOOM B 1
----------	----------------------------	---	-------------

CRAB LEFT. HOLD  
Lucas to MS

As Callan opens car door he enters to 2-s, Callan L. and Lucas R.

CALLAN: Having a party?

LUCAS: How did you .... That was locked .... What do you want?

Coming to 4

On 239. on 5

BOOM  
B 1

CALLAN: Friendly conversation, like  
your minder had with Lonely before he  
turned my place over.

240. 4 K

Very tight 2-s,  
low angle, fav.  
Lucas

LUCAS: You must be mistaken, Mr.  
Tucker.

/CAM.5 TO POS.J  
same set

CALLAN: Did he find what you sent  
him for?

241. 2 H

Very tight 2-s,  
low angle, fav.  
Callan

LUCAS: I don't know what you're ....

CALLAN: Don't waste my time, Mr. Lucas ....  
what about the passport?

242. 4 K

T.2-s A/B

LUCAS: Not on .... internal  
organisation problems .... no can do  
.... sorry.

243. 5 J

Low angle 2-s,  
Callan L.  
Lucas R.

CALLAN: You may well be.

LUCAS: What's that supposed to mean?

As Callan goes  
R. and to b/g.  
Hold Lucas f/g.

CALLAN: Work it out for yourself.

ZOOM IN to Callan  
b/g. and hold him  
to door L. b/g.

-----  
TAPE STOP (10)  
-----

On TAPE STOP

CAM.2 TO POS.J - CALLAN'S LIVING ROOM  
CAM.4 TO POS.N - GALLERY  
CAM.5 TO POS.L - GALLERY

---

TELECINE (5)<sup>A</sup>

NOT TO BE RUN IN TO STUDIO RECORDING

26. EXT. CAR SALES ROOM.  
DAY 5. PM.

SOF

LONELY'S TAXI. LONELY TALKS OVER  
HIS SHOULDER TO CALLAN, IN THE BACK  
OF THE CAB. THEY ARE WAITING.

LUCAS COMES OUT OF HIS OFFICE.

CALLAN: I thought he might.

LONELY: That him?

CALLAN: Like a blind man in the  
fog this one.

END TELECINE (5)<sup>A</sup>

On TAPE STOP

BOOM  
C 4

244. 4 N 27. INT. GALLERY. DAY 5. PM.

CU Picture

As Stella crosses  
R. LOOSEN and  
CRAB RIGHT

Lucas enters to  
2-s, Stella f/g.  
Lucas b/g. to f/g.

245. 5 L LUCAS: Is he in?

MS as Stella crosses  
f/g.

Lucas exits b/g.

Hold Stella L. to  
desk

/CAM.4 TO POS.L  
same set

246. 2 J 28. INT. CALLAN'S L.R.  
DAY 5. PM.

MS Callan b/g.

BOOM  
B 2

/CAM.5 TO POS.M  
same set

CALLAN: (ON PHONE) Good boy,  
Lonely. Thanks.

247. 4 L 29. INT. GALLERY. DAY 5. PM

MS Stella

BOOM  
C 4

TRUCK BACK as Lucas  
enters R. f/g. and  
exits b/g.

KEEP TRUCKING BACK  
to WS

STELLA: That was quick, Mr. Lucas.

LUCAS: How's business?

STELLA: Non existant today.

Callan enters f/g.  
R. CRAB LEFT.  
HOLD CALLAN to b/g.

LUCAS: Antiques .... I told him  
antiques. More money than savvy,  
the people that go in for antiques.

248. 5 M  
Tight MS Stella

On 248. on 5

BOOM  
C 4

Hold her R. to  
2-s with Callan,  
Stella L. Callan R.

STELLA: Good afternoon, sir. Can  
I help you?

CALLAN: I'm looking for a present ...  
my wife ... our anniversary.

-----  
TAPE RUN (5)  
-----

TELECINE NEXT

NOT TO BE RUN IN TO STUDIO RECORDING

On TAPE RUN

TELECINE (6)

NOT TO BE RUN IN TO STUDIO RECORDING

30. INT. SHOP. DAY 5. PM

SOF

STAFFORD IS LOOKING OUT OF THE  
WINDOW, ALERT. HE HOLDS THE PHONE.  
HE HAS JUST DIALLED A NUMBER.

STAFFORD: Liz, get me Meres.  
Quick.

HE TURNS TO WATCH THE GALLERY  
OPPOSITE AGAIN.

END OF TELECINE (6)

On TAPE RUN

BOOM

A 1

249.	<u>1 A</u>	<u>31.</u>	<u>HUNTER'S OUTER OFFICE.</u>
	Very tight 2-s	<u>DAY 5.</u>	<u>PM.</u>
	Meres L. Liz R.,		
	fav. Meres		

MERES: Meres ... what ....  
what the hell is Callan doing  
there?

<u>SLIDE</u>	<u>GRAMS</u>
'CALLAN', End of Part Two"	Theme
	Music
	(post-dub)

Hold for .10"

Fade Sound

SECOND COMMERCIAL BREAK

CALLAN (8)"NONE OF YOUR BUSINESS"ACT THREE

/CAM.1 POS.D - LUCAS' OFFICE  
 /CAM.2 POS.C - CALLAN'S L.R.  
 /CAM.3 POS.D - LUCAS' OFFICE  
 /CAM.4 POS.M - same set (GALLERY)  
 /CAM.5 POS.M - stay put (GALLERY)

FADE UP  
 SLIDE

'CALLAN, Part Three'

GRAMS  
 Theme  
 music  
 (post-dub)

250. 5 M 32. INT. GALLERY. DAY 5. PM.

BOOM  
 C 4

2-s Stella L.  
 Callan R.  
 pictures f/g.

CRAB LEFT

HOLD 2-s

As Callan exits R.  
 hold Stella f/g. L.

Black enters b/g.R.  
 Hold him R. to 3-s,  
 Stella f/g. L. Callan  
 and Black B/g. R.

CALLAN: No. No. No.  
 / No, a bit odd, that.

BLACK: Can I help, Stella?

251. 4 M

MCU Stella

/CAM.5 TO POS.L  
 same set

STELLA: This gentleman is looking  
 for an anniversary present.

252. 5 L

2-s, Stella f/g.  
 conceding Callan  
 and Black b/g. R.

Would you excuse  
 me, sir.

Stella exits,  
 revealing Callan  
 to T.2-s, Callan L.  
 Black R.

BLACK: Anything specific in mind,  
 sir?

Coming to 4.

On 252. on 5

BOOM  
C 4

CALLAN: Someone recommended you.

BLACK: Who?

CALLAN: Mr. Lucas.

BLACK: One of our best customers ....  
do you know him well?

CALLAN: I only met him today.

BLACK: On business?

253. 4 M CALLAN: You could say that. /  
CU Callan I have the money

254. 5 L .... a hundred. /  
T. 2-s A/B

BLACK: None of my prints are that  
expensive, sir.

CALLAN: Lucas said a hundred.

255. 4 M BLACK: Mr. Lucas did .... for what? /  
CU Callan

256. 5 L CALLAN: Without let or hindrance ....  
a little private business? /  
CU Black

BLACK: I'm sorry, sir?

257. 3 M  
Low angle tight  
2-s, Dorman f/g.L.  
Lucas b/g.R.

33. INT. LUCAS' OFFICE. DAY 6.  
AM.

BOOM  
B 3  
F/P 1

On 257. on 3

BOOM  
B 3  
F/P 1

LUCAS: Mr. Tucker .... Lucas ....  
Look, I've been thinking, 'phoning  
around .... I think we could  
deliver that order in time, that is,  
if you're still interested in the  
article. Good .... Yes, one  
hundred .... let's just call it a  
change of heart, shall we?  
He'll be waiting.

-----  
TAPE STOP (11)

CAM.4 TO POS.D - CALLAN'S L.R.  
CAM.5 TO POS.E - ditto

CALLAN'S BEDROOM DOOR  
STRUCK  
-----

258. 4 D

WS, Callan b/g.  
Hold him L. to  
kitchen, then R.  
to door

As Dorman enters  
R. hold him to  
table f/g.

34. INT. CALLAN'S L.R. DAY 6. AM.

CALLAN: Who is it?

DORMAN: (v.o.) From Mr. Lucas.

CALLAN: I thought Lucas was coming  
himself.

259. 2 C

Wide 2-s, Callan  
b/g. L, Dorman  
f/g. R.

Hold Callan to  
table. TIGHTEN

DORMAN: He's a busy man.

CALLAN: You'll need a photograph

260. 4 D

Tight MS Dorman  
and photo

On 260. on 4

BOOM  
C 5

261. 2 C DORMAN: Very nice.  
Tight MS Callan

262. 4 D CALLAN: When will it be ready?  
Tight MS Dorman A/B

263. 2 C DORMAN DRAWS CALLAN'S COFFEE CUP TOWARDS HIM, THEN SLOWLY, DELIBERATELY, AND REPEATEDLY, 'DUNKS' THE PHOTOGRAPH IN IT.  
Callan - reaction

264. 4 D  
Dorman A/B

265. 2 C DORMAN: Lonely tells me you're Jack the Lad .... handsome with safes.  
Callan A/B

266. 4 D CALLAN: Lonely talks too much.  
Dorman A/B

267. 5 E DORMAN: Good hands, he said.  
Tight MS Callan

Hold L. and R.  
with chair, to  
2-s, Callan L -  
profile, Dorman R. -  
profile

CALLAN: Really.

DORMAN: Knew a punter got his hands all messed up .... nasty .... caught in a lift door .... several times.

CALLAN: Very careless.

DORMAN: He was putting his trunk in where it wasn't wanted .... asking questions, making himself a right pest .... so they sent the pest control in .... he's never worked since.

DORMAN: Maybe he was a friend of yours?

Coming to TAPE STOP

On 267. on 5

BOOM  
C 5

As Dorman reaches  
for Callan  
TIGHTEN 2-s  
and hold frame  
still for action

CALLAN: I don't have any friends.

As Dorman falls  
out of frame R.  
HOLD CALLAN

AS AN UNSUSPECTING DORMAN REACHES FOR  
CALLAN, CALLAN SLAMS HIS HEAD DOWN ON  
THE TABLE, USES A KARATI CHOP TO THE  
NECK, THEN TIPS THE TABLE - AND DORMAN-  
AWAY FROM HIM

-----  
TAPE STOP (12)

/CAM.2 TO POS.E - LUCAS' OFFICE/  
/CAM.4 TO POS.L - GALLERY  
/CAM.5 TO POS.K - GALLERY

Callan repos to Lucas' office

268. 1 D  
MCU Lucas, and drink

35. INT. LUCAS' OFFICE. DAY 6.  
AM.

BOOM  
B 3

269. 2 E  
MS Door  
As Salesman is thrown  
in by Lucas, hold him  
L. to Lucas  
Salesman exits L.  
Callan steps in R.  
to 2-s, Lucas L.  
o/s Callan R.

CALLAN: You put the finger on me.

LUCAS: Not me, Mr. Tucker.

CALLAN: Who then, the gallery man?

Coming to 1.

On 269. on 2

BOOM  
B 3

LUCAS: We can still do business,  
Mr. Tucker .... forget the hundred,  
call it twenty-five, eh?

CALLAN: You're just the office boy.

LUCAS: I mean, if we can't do a  
favour for a friend ....

270. 1 D

Very tight 2-s  
favouring Callan

CALLAN: Son, your Aunty .... at  
my place .... in a bad way .... I  
want her removed.

-----  
TAPE STOP (13)

CAM.2 TO POS.K - GALLERY

Lucas changes to dinner suit

271. 4 L

WS Black and  
Stella b/g. to  
f/g.

Stella exits  
R. Black exits  
L. f/g.

36. INT. GALLERY. DAY 6.  
EVENING.

BOOM  
C 4  
F/P 2

BLACK: Goodnight, Stella.

STELLA: Goodnight, Daniel

272. 5 K

MS picture

Black enters R.

CRAB LEFT, HOLD  
BLACK as he slides  
picture panels L.

Reeves is revealed  
b/g. L. to 2-s

PAN RIGHT, hold 2-s  
as they go to b/g.

BLACK: You shouldn't be here. I  
thought we agreed ....

On 272. on 5

BOOM  
C 4  
F/P 2

273. 4 N WS, Black to f/E.  
R. then to b/g. L.

2-s as Back exits  
b/g. R. to b/g. L.

BLACK: Something wrong?

/CAM.5 TO POS.1  
same set

REEVES: Avarice, my friend ....  
cupidity.

274. 2 K MS Black BLACK: I'm not in the mood for  
conundrums.

Hold 2-s for action,  
favouring Black

REEVES: You've been deceiving us,  
we don't care for that. We are  
worried about you.

/CAM.4 TO POS.N  
same set

BLACK: I don't know what you mean.

REEVES: The passports .... your greedy little shop on the side.... and your moronic business associate, Mr. Lucas.

**BLACK:** You know about Lucas?

REEVES: I've met him. I thought I'd better see what you were up to, what sort you were mixing with .... it was quite a performance.,

Very tight 2-s,  
fav. Black

BLACK: I needed money .... quickly ....  
a few passports .... I didn't think it  
would matter.

276. 4 N  
Very tight 2-s,  
fav. Reeves

On 276. on 4

BOOM  
C 4  
F/P 2

277. 5 L 2-s, fav. Black A/B LOOSEN, and hold for action REEVES: You didn't think ....  
I thought our commitment transcended  
mere money. / obviously, not.  
Brilliant hands, but a covertous  
mind .... /
278. 4 N 2-s, fav. Black this time didn't you  
realise that your "few passports" /
279. 5 L 2-s, now favouring Reeves could jeopardise my entire operation.  
Both you and your friend West have been  
disappointments. /
281. 4 N A/B fav. Black

BLACK: Oh, really.

REEVES: West got himself caught.

282. 5 L A/B fav. Reeves BLACK: What happens if .... /

REEVES: Don't worry, he had a heart  
attack, so sudden. Looked so healthy,  
so young .... sad. /

283. 4 N A/B fav. Black

BLACK: You didn't have to.

REEVES: But I did.

284. 5 L A/B fav. Reeves BLACK: He didn't know about you. /

On 284. on 4

BOOM  
C 4  
F/P 2

285. 4 H REEVES: He know about you.  
Black - reaction  
286. 5 L CU Reeves And the immediate  
problem is .... you!

-----  
TAPE STOP (14)

CAM.3 TO POS.E - GALLERY AT 2' LOOP Black deaded  
CAM.4 TO PCS.L - same set  
CAM.5 TO POS.M - same set Make-Up - blood, please  
-----

TELECINE NEXT

NOT TO BE RUN IN TO STUDIO RECORDING

TELECINE (7)

NOT TO BE RUN IN TO STUDIO RECORDING

37. INT. SHOP. DAY 6. EVENING

SOF

STAFFORD IS STILL ON WATCH. HE  
HEARS FOOTSTEPS APPROACHING, AND  
GLANCES THROUGH HIS PEEPHOLE IN  
THE WINDOW PAINT.

HE IS AT ONCE ALERT.

END TELECINE (7)

On TAPE STOP

BOOM  
C 4  
F/P 2

287. 4 L 38. INT. GALLERY. DAY 6. EVENING.  
Tight MS Callan's  
feet, stepping over  
mat  
  
Hold Callan as he  
walks to b/g.
288. 2 K  
MS Callan  
Hold as he moves to  
f/g.  
PAN DOWN as he kneels
289. 3 E  
Low angle Callan and  
body f/g. Stafford  
enters b/g. R.
290. 2 K  
High angle tight  
MS Callan and body
291. 3 E CALLAN: What the hell are you doing  
A/B here?
292. 2 K STAFFORD: Getting a bit warmer.  
MS Callan A/B
293. 5 M  
CU Stafford's  
gun  
PAN UP to MCU  
Stafford
294. 2 K (as Callan moves) STAFFORD: (contd.) Slowly.  
Hold 2-s for  
action

CALLAN: But I was .....

STAFFORD: Face the wall - feet  
apart - you know the drill.

Coming to TAPE STOP

On 294. on 2

BOOM  
C 4  
F/P 2

Hold Callan spread-  
eagled

CALLAN: Don't be daft. I see .....

STAFFORD: Sorry and all that

-----  
TAPE STOP (15)

CAN.1 POS.A - HUNTER'S OUTER OFFICE  
CAN.2 POS.A - ditto  
(no shots plotted; stand by)

295. 1 A

WS

Meres b/g. L.  
Callan C. backview  
Stafford b/g. R.

Hold WS

39. INT. HUNTER'S OUTER OFFICE.  
DAY 6. NIGHT.

BOOM  
A 1

MERES: You saw no one else enter or  
leave the gallery?

STAFFORD: No.

CALLAN: Who were you watching?

MERES: Originally the girl.

CALLAN: The girl? A right drama.

MERES: Every lead seems to end up  
with a corpse in a cul-de-sac.

HUNTER: The title of your next book?

Coming to TAPE STOP

MERES: Who are you?

On 295, on 1

BOOM  
A 1

HUNTER: You must be Meres. Mr.  
Bishop is unwell.... food poisoning ....  
he asked me to keep an eye on the  
shop. Wait here, Stafford.

CALLAN: Coming?

---

TAPE STOP (16)

Callan repos.

---

39A. REPEAT OF SCENE 39  
FOR REVERSE SHOTS ON CALLAN

BOOM  
A 1

NOT TO BE TIMED

296. 1 A

Tight MS CALLAN  
o/s MERES

MERES: You saw no one else enter or  
leave the gallery?

STAFFORD: No.

CALLAN: Who were you watching?

MERES: Originally the girl.

CALLAN: The girl. A right drama.

Coming to TAPE STOP

MERES: Every lead seems to end up  
with a corpse in a cul-de-sac.

On 296. on 1

BOOM  
A 1

HUNTER: The title of your next book?

MERES: Evening, sir.

HUNTER: Mr. Bishop  
is unwell .... food poisoning .... he  
asked me to keep an eye on the shop.  
Wait here, Stafford.

CALLAN: Coming?

End of repeat

-----  
TAPE STOP (17)

CAM.1 TO POS.E - HUNTER'S OFFICE/  
CAM.2 TO POS.L - ditto  
-----

297. 2 L  
Tight MS Hunter

40. HUNTER'S OFFICE. DAY 6.  
NIGHT.

BOOM  
B 1

Hold as he moves  
from b/g. to f/g.  
then b/g. again

Hold Hunter L. to  
3-s, Callan L.  
Meres C. Hunter R.

TIGHTEN to Meres

HUNTER: There must be a common  
denominator somewhere. Callan, get  
on to Lucas, lean on him. I want to  
know more about Black. Meres, I want  
you to go back to Stella Chapman, tell  
her about West. She'll have to know  
some time. West may have not had many  
friends, but he certainly had some  
strange connections.

MERES EXITS, SLAMMING DOOR

298. 1 E  
2-s, Callan f/g. L.  
Hunter f/g. R.

On 298. on 1

BOOM  
B 1

-----  
TAPE STOP (18)

CAM.1 TO POS.F - CAR SHOWROOM  
CAM.2 TO POS.N - ditto  
CAM.3 TO POS.D - LUCAS' OFFICE (under 4 & 5's cables)  
CAM.4 TO POS.G - ditto  
CAM.5 TO POS.N - ditto

Callan repos. to Showroom  
-----

299. 2 N

WS garage,  
Lucas R. b/g.

TIGHTEN

Hold Lucas R. to WS  
to b/g. as Callan  
enters

Hold 2-s to f/g. 1/a,  
then L.

41. INT. CAR SHOW ROOM. DAY 6.  
NIGHT

BOOM  
B 1  
F/P 3

CALLAN: You came .... very sensible.

LUCAS: I didn't have much choice.

CALLAN: Not much.

300. 1 F

Low angle 2-s,  
Callan/Lucas

Hold L. to office

LUCAS: Couldn't it wait till the  
morning .... I'm supposed to be  
going to the ballet .... my old lady  
will scalp me.

301. 5 N

2-s Callan/Lucas

BOOM  
C 6

On 301. on 5

BOOM  
C 6

41A. INT. LUCAS' OFFICE. DAY 6.  
NIGHT.

Hold Callan L.  
and TIGHTEN

CALLAN: The trouble with your missus  
is nothing compared to the trouble I  
can drop you in, so/sit down and  
listen. No - there.

302. 4 G  
High angle 2-s,  
Callan f/g. L.  
Black R.

303. 5 N  
MCU Callan

304. 4 G CALLAN: (contd.) Black is dead.  
2-s A/B

LUCAS: What!

CALLAN: He was found shot.

305. 5 N LUCAS: Are you the law?  
MCU Callan A/B

306. 4 G CALLAN: I'm asking the questions.  
Tight o/s Callan  
bottle f/g. Lucas  
b/g. R. And if you give me some straight answers,  
I can forget your greedy face.

LUCAS: Sure, sure ....

CALLAN: You were the front man for  
Black?

LUCAS: Right.

CALLAN: How did you meet him?

Coming to 3

On 306. on 4

BOOM  
C 6

LUCAS: At the track .... I run a couple of dogs. Black won a lot of money one night on one of my dogs, came round to see the owner .... all started from there.

307. 3 D  
Callan - reaction

308. 4 G  
2-s A/B I know next to nothing about him.... it was just a business arrangement. He forged them, I flogged them. We never met socially. Oil and water, really.

309. 5 N  
MCU Callan A/B

CALLAN: What about his friends ....

310. 4 G  
2-s A/B

LUCAS: There's Stella .... works in the gallery, and her fella .... I met him once, just to say hello .... that's about it.

311. 3 D  
Low angle tight  
MS Callan as he  
sits on desk,  
Lucas f/g. R.

CALLAN: Do you have any trouble with the big firms?

LUCAS: We were only making a few hundred on the side.

312. 4 G  
High angle MCU  
Lucas o/s o-o-f  
Callan

nothing worth

313. 3 D  
CU Callan

getting done for.

On 313. on 3

BOOM  
C 6

314. 4 G CALLAN: Why do you think Black  
CU Lucas copped it? /

315. 3 D LUCAS: I don't know nothing ....  
CU Callan A/B ..... and that's the truth, straight. /

316. 4 G CALLAN: What was he like? /  
CU Lucas A/B

LUCAS: Bit flash .... you know ....  
a hairy .... all the gear ....  
clever .... university .... knew what  
he wanted.

CALLAN: What was that?

LUCAS: To be comfortable .... you  
know, a few bob .... investments.

CALLAN: He owned the gallery?

317. 3 D LUCAS: Rented the premises, worked  
CU Callan A/B on a sale or return basis. Took a  
commission, shoe-string business. /

318. 4 G CALLAN: What about women? /  
CU Lucas A/B

319. 3 D LUCAS: No idea. Never tell with  
CU Callan A/B that sort. Used to think sometimes  
he was a bit AC-DC .... you know. /

On 319. on 3

BOOM  
C 6

320. 4 G CALLAN: I know very well. Did he  
CU Lucas have any idiosyncrasies?

321. 3 D LUCAS: Idio - what?  
CU Callan

322. 4 G CALLAN: Any funny ways .... fads?  
CU Lucas

323. 5 N LUCAS: Yeah .... one .... cards.  
CU Callan Not gambling, like. Intellectual  
stuff, bridge, used to read

324. 4 G books on it,  
CU Lucas always got one  
in the office. Had that sort of  
mind.

-----  
T A P E S T O P (19)  
-----

/CAM.3 to POS.X - STELLA'S ROOM/  
/CAM.5 to POS.P - ditto

325. 5 P 42. INT. STELLA'S ROOM. DAY 6.  
High angle CU NIGHT.  
Stella

BOOM  
C 6

326. 3 X MERES: Anything you can tell me  
might help.  
Low angle 2-s,  
Stella's legs f/g.  
Meres b/g.

On 326. on 3

BOOM  
C 6

327. 5 P MERES: Have you met many of Paul's  
CU Stella A/B friends...associates...colleagues?

STELLA: A few of the college people,  
my boss Daniel Black....I work in a  
gallery, that's where I met Paul, he and  
Daniel were at university together, he's  
someone you should talk to, he knows more  
about Paul than I do.

MERES: We'll check on that....anyone else?

328. 3 X STELLA: Not really, I'm sorry, we  
Low angle enjoyed each other's company, neither  
MCU Meres, of us were outgoing people....that was  
Stella f/g. about it.

329. 5 P MERES: Is there any place that Paul  
CU Stella A/B visited regularly?

330. 3 X STELLA: Obviously the college.  
2-s A/B

331. 5 P MERES: Anywhere else?  
CU Stella A/B

STELLA: He played bridge.

-----  
TAPE STOP (20)

On TELECINE

SOF

MERES LEAVES. CALLAN WATCHES. A WAITER CROSSES AND LIGHTS A CIGAR FOR A PLAYER: AS HIS HEAD TURNS TO THE FLAME WE SEE IT IS REEVES - AND HE SEES CALLAN.

REEVES SPILLS HIS DRINK IN HIS LAP, HASTILY EXCUSES HIMSELF, AND LEAVES THE ROOM BY A DOOR AT THE FAR END.

CALLAN SWIFTLY FOLLOWS.

KITCHEN: REEVES HURRIES THROUGH THE KITCHEN. CALLAN FOLLOWS, NEATLY DODGING ROUND THE CHEF AS HE DISHES UP A LARGE JOINT FROM THE OVEN

HALL/STAIRS REEVES COMES SWIFTLY INTO THE HALL, BUT IS STOPPED IN HIS TRACKS WHEN HE SEES MERES BY THE FRONT DOOR.

HE IMMEDIATELY TURNS AND GOES UP THE STAIRS.

CALLAN COMES THROUGH THE DOOR

CALLAN: Maroon jacket?

MERES: There!

THEY BOTH HURRY UP THE STAIRS, THEIR WAY IMPEDED BY PEOPLE ON THE STAIRS.

T/C Contd.

On TAPE STOP

CAM.3 TO POS.F - HUNTER'S OFFICE  
CAM.4 TO POS.P - ditto  
CAM.5 TO POS.X - ditto

---

TELECINE (8)

NOT TO BE RUN IN TO STUDIO RECORDING

43. INT. BRIDGE CLUB. DAY 6.  
NIGHT.

SOF

THE BRIDGE ROOM CALLAN AND MERES  
STAND IN THE DOORWAY, SURVEYING THE  
SCENE

CALLAN: So this is the idle rich, is  
it?

MERES: Do you play bridge?

CALLAN: No, just 'Snap' and 'Happy  
Families'.

MERES: Nothing very idle in Contract  
Bridge.

CALLAN: Cover the front.

MERES: What is it?

CALLAN: I've just seen a face I know.

T/C Contd.

On TELECINE

SOF

CALLAN: Excuse me, please.

MERES: So sorry. Thank you, thank you very much.

PASSER: Gracious, they're in a hurry, aren't they?

LANDING: CALLAN AND MERES REACH THE UPSTAIRS LANDING. REEVES HAS DISAPPEARED. THEY LOOK ROUND, MOVE TOWARDS AN OPEN BEDROOM DOOR. THEIR GUNS AT THE READY THEY TAKE UP POSITIONS ON EITHER SIDE, THEN WHIP IN.

FRENCH WINDOWS ARE OPEN, CURTAINS BILLOWING

MERES: Down there? Must be an athletic bastard.

CALLAN: Come on, let's go back downstairs.

THEY LEAVE THE BEDROOM, AS THE DOOR CLICKS BEHIND THEM, REEVES EMERGES FROM UNDER A DUST-SHEET WHERE HE WAS HIDING. HE WALKS CAUTIOUSLY TO THE DOOR, OPENS IT AND STEPS ON TO THE LANDING.

A FAINT CLICK, AND THE MUZZLE OF CALLAN'S GUN IS PRESSED TO HIS TEMPLE.

CALLAN: Don't even blink.

End TELECINE (8)

On TAPE STOP

BOOMS  
A 4  
B 4

332. 4 P \_\_\_\_\_ 44. INT. HUNTER'S OFFICE. DAY 6.  
High angle Hunter NIGHT.  
MS, whiskey glass  
f/g.

\_\_\_\_\_ HUNTER: An eventful evening  
333. 3 F \_\_\_\_\_ Callan?  
Low angle T. MS  
Callan

334. 4 P \_\_\_\_\_ CALLAN: This is rat bag scotch.  
Hunter A/B

\_\_\_\_\_ HUNTER: Mr. Bishop bought it.  
335. 3 F \_\_\_\_\_ He drinks sherry.  
Callan A/B

\_\_\_\_\_ CALLAN: How is he?

\_\_\_\_\_ HUNTER: A few days in bed ....

336. 4 P \_\_\_\_\_ CALLAN: When is Hunter due?  
MCU Hunter

337. 3 F \_\_\_\_\_ HUNTER: He's here ... in the Section.  
MCU Callan

338. 4 P \_\_\_\_\_ CALLAN: Do I get to meet him?  
MCU Hunter A/B A/B

HOLD as he RISES

339. 3 F \_\_\_\_\_ HUNTER: By all means.  
Low angle 2-s,  
Callan f/g. L.  
Hunter b/g. R.

On 339. on 3

BOOKS  
A 4  
B 4

CALLAN: Why not now ... if he's  
around? It's about time he got it  
together, stopped ponsing about ...  
I want this mess sorted out ... I want  
to know where I am.

340. 4 P (as he turns)  
MCU Callan

What's the matter, is he shy, or playing  
God Almighty?

341. 5 X  
MCU Hunter

342. 4 P HUNTER LAUGHS  
MCU Callan A/B

343. 5 X Have I said something?  
MCU Hunter A/B

344. 4 P HUNTER: I'm Hunter.  
MCU Callan A/B

345. 5 X CALLAN: Again ?  
MCU Hunter A/B

346. 4 P HUNTER: Yes.  
Callan - reaction

347. 5 X I believe you were  
MCU Hunter wanting this.  
As he sits, LOOSEN  
PAN L. with pass-  
port to MCU Callan

348. 4 P CALLAN: Oh, thanks.  
CU Hunter

349. 5 X HUNTER: Incidentally.... you can't use  
T it.  
CU Callan - reaction

350. 4 P  
CU Hunter

351. 5 X It's out of date.  
CU Callan

352. 1 A GRAMS  
Floor Caption - Theme  
brick wall music

SUPER SCANNER CAPTIONS  
(listed over)

(post-dub,  
but play  
for rec.  
for cutting

SCANNER CAPTIONS

GRAMS  
Theme  
Music

1. Callan  
EDWARD WOODWARD
2. Lonely  
RUSSELL HUNTER
3. Meres  
ANTHONY VALENTINE
4. Hunter  
WILLIAM SQUIRE
5. Bishop  
GEOFFREY CHATER
6. Lucas  
TONY SELBY
- West  
PETER EYRE
7. Black  
DAVID WHITMAN
- Reeves  
BRIAN MURPHY
8. Stafford  
PAUL WILLIAMSON
- Stella  
WENDY HAMILTON
9. Dorman  
DONALD WEBSTER
- Liz - Hunter's Secretary  
LISA LANGDON
- Mealing  
JAMES WALKER

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(contd.)

SCANNER CAPTIONS (contd.)

GRAMS  
Theme  
Music

10. Callan created by  
JAMES MITCHELL
11. Story Editor  
GEORGE MARKSTEIN
12. Designed by  
STAN WOODWARD
13. Produced by  
REGINALD COLLIN
14. Directed by  
VOYTEK

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\*

SLIDE

THAMES symbol

Hold for .10"

Fade  
Sound